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IMPRESSIONS OF KABUKI

DANCE

Impressions of Kabuki

Comment by
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Design by
KARL LEABO

PERSPECTIVES 8

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DANCE PERSPECTIVES
A. J. PISCHL, SELMA JEANNE COHEN, Editors
SHEPPARD BLACK, Assistant Editor

IN PERSPECTIVE

Of all the forms of spoken drama, Kabuki may well be the one most closely allied to the art of dance. The Japanese actor learns not only the traditional words of a script but the traditional steps and gestures that accompany his every moment on the stage. Unlike the Western theatre, where the words of the playwright have been preserved but each new director plots his own scheme of movement, the Kabuki theatre has inherited plays that are both written and choreographed.

The Japanese classical theatre has, in common with our classical ballet, an established vocabulary and a repertory of choreographic patterns handed down from generation to generation. And like their Occidental counterparts, the Kabuki forms are being constantly developed and enriched by the fresh insights and contributions of new performers.

It is this marvelously dynamic aspect of the art of Kabuki that has so impressed A. Hyatt Mayor, who has written the perceptive comment for this issue. Mr. Mayor, Curator of Prints at the Metropolitan Museum of Art in New York, has long been interested in the arts of the theatre. Among his books are: *The Bibiena Family* (1945), *Baroque and Romantic Stage Design* (1950), and *Giovanni Battista Piranesi* (1952).

Martha Swope photographed the Grand Kabuki Company during its season at the New York City Center of Music and Drama. Karl Leabo has selected the prints of Kabuki actors in some of their famous roles (page 4 and following) from the Buckingham Collection of the Art Institute of Chicago.

For further light on the fascinating but intricate art of the Japanese print, Mr. Leabo recommends: E. F. Fenollosa, *An Outline of the History of Ukiyoye* (Tokyo, 1900); J. Hillier, *Japanese Masters of the Colour Print* (London, 1954); W. V. Seidlitz, *History of Japanese Colour-Prints* (London, 1910).

COVER: After a print by Kiyotada of Danjuro Ichikawa II in a dance movement from an unidentified play

BACK COVER: Shinomiya Heihachi. By Kiyonobu I, 1701

FRONTISPIECE: Segawa Kikunojo III in an unidentified dancing role. Sharaku, 1794. From *The Surviving Works of Sharaku* (New York, 1939)

AT LEFT: Tomizawa Rinya as a *Samurai*. By Torii Kiyomasu II, c. 1719

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歌舞伎

IMPRESSIONS OF KABUKI

The Kabuki, like every unfamiliar style of art, makes a newcomer think of parallels and contrasts that may often have little to do with the matter. Yet an American could not help comparing our own theatre with the extraordinary performances of the Grand Kabuki in New York in June, 1960. The first, last and abiding impression is that of authority. These Japanese actors know what they are doing. Each touch of red eye-shadow or black lipstick fits into an intelligent pattern. Each glance, each drop of the hand is final. So evolved a tradition obviously has much that we miss, but for all its elaboration it has not fossilized into a ritual, like the Gagaku, to shut out the uninitiate. The Kabuki is exotic but not esoteric; it is skilled, consummate, but not

Members of the Grand Kabuki Company in *Kagotsurube (The Courtesan)*

exhausted because it has by no means reached the end of experiment. So the American audience responded to it as to a drama of human situations.

Kabuki is a classic theatre in that it perfects a limited number of pieces by repeating them often, like the Comédie Française or a ballet company. I was naively surprised to find that, like any repertory company with a historical sense, or any ballet company, the Kabuki also had mastered a wide diversity of styles. In contrast, the classic Chinese theatre as we saw it years ago in Mei Lan Fang's company, absorbs everything into a poetic, intricate, superb but single style. Kabuki must always have been open to those tides of taste that sweep the world —who can say how?—for in 1887 it anticipated Chekhov's sentimental helplessness in its sob story of the poor blind husband.

The Kabuki idea of repertory is not strict, like that of the various Stratford companies, but rather resembles the Restoration companies who played Shakespeare as rewritten by Dryden or Colley Cibber. Kabuki actors are not bullied by The Word, like French and English actors, but occasionally add new lines, and even vary the classic plots just a bit. These refinements of exploration and experiment keep an old play fresh and must provide much of the fun for the Japanese theatregoer. A man beside me at one of the Kabuki performances remarked that we would also appreciate ingenious variations and cadenzas if our theatre had played *Uncle Tom's Cabin*

Nakamura Utaemon VI as
The Maiden in *Musume Dojoji*
(The Maiden at the Dojo Temple)
AT LEFT: Ichikawa Monnosuke I.
By Okumura Toshinobu, 1718

Ichikawa Danjuro II. By T. Shigenobu, 1726

BELOW: Nakamura Kanzaburo XVII
as Sawaichi,the blind man,
and Nakamura Utaemon VI as Osato, his wife,
in *Tsubosaka Reigenki (The Miracle at Tsubosaka Temple)*

more or less steadily for a couple of centuries. It is as though that theatrical fly-in-amber, the D'Oyly Carte Company, were to enliven its performances by allowing inventions on themes by Gilbert and Sullivan. Thus a Kabuki performance, like any performance of *Hamlet* or *Swan Lake* or any Beethoven symphony, focuses more attention on presentation than on the dramatist's text, on *how* than on *what*.

But what an art they have made of presentation! The eye is forever delighted by the sumptuous concealment of layer on layer of costumes which the property man, crouching behind the actor, twitches off one by one to make red become green, become purple. The actor registers the least quiver of the smallest cheek muscle when he paints his face dead white, like

The Grand Kabuki Company
with Nakamura Utaemon VI, center,
as the courtesan Yatsuhashi
in *Kagotsurube*

AT RIGHT: Ichikawa Danjuro II.
By Torii Kiyonobu II, 1733

Marcel Marceau. Perhaps the greatest piece of presentation is the runway at the side of the house, so long that an actor's entrance or exit, with the narrator and the orchestra to explain and emphasize it, takes on the importance of a great aria in opera. Some of these exits were almost separate masterpieces, such as Yuranosuke's in *The Forty-seven Ronin,* looking backward, and for the last time, at the palace of his ancestors—or the ecstatic, exultant, angular hop-skip-and-lunge of the warrior who has cheated his way past the dangerous barrier. The entrance of the tipsy husband on his return home from a night out, dressed in some of his mistress's clothes, is really a full act in the comedy.

The Kabuki is indeed the theatre of impact. It holds agony in suspension during the twanging of the instruments, as a man reluctantly, stubbornly assembles the ritual objects that he needs in order to disembowel himself. It is, in a literal sense, melo-drama, something between speech and song, between melody and silence. But Kabuki does not spend much time on the reasons leading up to the supreme moments, so that by contrast, our Western theatre seems like a theatre of preparations. After all, what really "happens" in *Twelfth Night* beyond messages being sent and received? And Racine's *Bérénice* casts an evening's spell with nothing more than a question of "Will she? Won't she? Will he? Won't he? He won't. She won't. Exeunt severally." It is as hard to imagine a Japanese audi-

ence responding to Racine as it is to imagine a Western audience thrilling to Gagaku. Each is its country's unexportable treasure.

The gorgeous explicitness of Kabuki, with its elaborate architectural scenery, its orchards of cherry blossoms, lacks the quality that we usually most appreciate in Japanese art—austerity and selectiveness. How unlike the Chinese theatre, which sets off embroidered costumes with backgrounds and accessories so plain they have to be explained by a subtle pantomime that keeps the imagination on tiptoe. Kabuki seems to concentrate the poetry of suggestion almost exclusively in the fan, which flows through the air to make you see a cloud, a torn loveletter, a teatray, a balcony railing at sundown, a sword, or a door provocatively pushed open. The fan is the subtlest actor in the company. It alone has the flexibility of a Chinese actor such as Mei when playing the role of a woman.

Chinese actors may not really be a bit more flexible than the Japanese, boxed in the stiff casings of the Kabuki costumes. Japanese dancers are actors dancing. They are not specialists, like our dancers, who are forced by a training of almost Olympic rigor until they acquire the stringiness and resilience to assert themselves in the air. The Japanese dancer, on the contrary, develops a connection with the ground, as though he were a shrub or an outcropping of rock. He sometimes hardly stirs a foot for a whole section of a dance, and when he walks as

Sanogawa Ichimatsu II in the Spear Dance.
By Torii Kiyohiro, 1768

BELOW: Nakamura Kanzaburo XVII
as Enya Hangan in the suicide scene from
Chushingura (The Forty-seven Ronin)

Nakamura Utaemon VI, as the wife in *Tsubosaka Reigenki,* fears that her husband is dead

AT RIGHT: Segawa Kikunojo II. By Ishikawa Toyonobu, 1758

a woman, each foot slides around and inward as if to keep clogs from slipping off. These in-toeing shuffles admirably suit the heavy tubular kimono and the bent-kneed, bunchy Japanese body. These dancers also know exactly which double-jointed gestures will best display their rounded, curving hands, to make them count for as much as the combined hands and feet of our dancers. Their hands are always telling a story in a dance that is also a dramatic pantomime. We, who are hammered at by the all-conquering, abstract projection of our dancers, must strain to discover the contemplative and often very touching understatements of the Japanese dance. But their great and flexible tradition is well worth the study.

The playing of women's roles by men is one of the most fascinating aspects of the classic Japanese and Chinese theatres, as it must have been of the Greek and Shakespearean theatres. While it seems to us unnecessary, if not immoral, for men to play women's roles, it has been done for more centuries than not, and often because men seemed more moral than women on the stage. After all, it was not until Molière that a great dramatist wrote for actresses. As Chinese and Japanese actors have often demonstrated, men project an idea of women that is more sharply accented, more formed and patterned than what a woman could achieve as a woman. The outsider takes nothing for granted. No woman could have given the haughty courtesan Yatsuhashi quite such a cruel hook to the nose, such a vindica-

tive jut to the jaw, which brought a Sharaku print to life. The role of the bossy wife Tamanoi was classic slapstick as played by a middle aged Japanese man, but would have been too natural in the hands of a woman, inartistic, like real water on the stage. I could not but wonder how many of Shakespeare's women would gain by being played by men. Men would give a brilliance and an impact that we have never seen to characters like Lady Macbeth, Regan, Goneril, Juliet's nurse, Volumnia — even Beatrice — even Isabel — even, perhaps, Cleopatra, who is neither beautiful nor young in Shakespeare's play. On the other side, the Piccolo Teatro di Milano showed us lately that a gifted actress can play the part of a young man with an exquisite dash and a polish that is beyond all but a most exceptional actor like Gérard Philipe.

The Kabuki actors gave us a curious vision of woman as a subversive being, sulking inside the golden beetle case of a costume, inflexible except at the neck and the wrists. Mei Lan Fang, on the other hand, presented Chinese women with a gentler malice. His white gossamer drapery swayed with every sway of the waist, every teetering of the bound feet, every modulation of the body as it wilted little by little to the floor. His women were unstable, one might even be so mean as to say untrustworthy, but they were not a threat to masculinity like the Japanese women of the Kabuki.

The most original feature of Kabuki might be its exploitation of the narrator.

Nakamura Utaemon VI as Yatsuhashi in *Kagotsurube*

AT LEFT: Segawa Yujiro in a female role. By Torii Kiyomitsu, c. 1770

Other theatres have prologues and choruses, but no theatre has made such dramatic use of a disembodied voice, emphasized by music, that can speak as the actor might be thinking, or as he might speak if he were not dancing, a voice that can react for the audience, explain the pantomime, supply the lighting effects, or put in the author's own word. So the New York audience particularly welcomed the simultaneous translation coming through portable radio earphones. When Donald Richie sensitively paced and pitched his English to match the Japanese which was coming in through the unstoppered ear, the blend of tongues brought one into the dramatic situation by transcending language.

After Kabuki has finally had to vanish (long may it be glorious!) it will leave a memory of brilliance as insubstantial as the Commedia dell'Arte, for it will have deposited little beyond the fossil residue of a text that has not been made durable by genius. How lucky we are to have glimpsed it in its splendor, so that we will never have to ask the inevitable question of our descendants: "It must have fascinated, but how?"

Nakamura Kanzaburo XVII, as the lord Yamakage in *Migawari Zazen (The Substitute)*, returns home after a gay night out

AT LEFT: Yamanaka Heikuro. Attributed to Kiyonobu I, 1700

DANCE PERSPECTIVES

JUN 5 1961
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CURRENT BIBLIOGRAPHY FOR DANCE, 1960

This supplement to the regular, quarterly issues of *Dance Perspectives* has been compiled as a service to our subscribers.

The Bibliography includes all dance books (so far as could be ascertained) and selected articles on dance, exclusive of reviews, published in 1960. In the case of books published in more than one country in this same year, the place of origin is given first. Reprints of works recently published, unless they contain substantial additions or revisions, are excluded. All works are written in the language of their place of origin, unless otherwise specified.

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under the title: *Dance Craze and Sacred Dance: An outlook on the eternal Rock 'n' Roll.*

Dr. Joost A. Meerloo could subtitle his book "from Embryo to Ecstasy," for he insists that dance provides an escape from frustration by an unconscious return to prenatal rhythm. Dance crazes spread in proportion to people's reminiscence of the infantile or intrauterine world. Dance can thereby become destructive as well as therapeutic. At its best it can lead to a "plateau of ecstatic living."

To illustrate his thesis the author has assembled pictures from numerous sources, largely European museums. The visual material follows a topical arrangement. "Origins" commence with a dance of atoms; tribal dances range from vibrant African fertility rites to Balinese trances, epidemics from St. Vitus dance to jazz, joyous rounds from Morocco to Tyrol, serene religious dances from Java to Valencia, art dances from Spain to the New York stage.

The captions are variously detailed and cursory. Though often scholarly, they provide some misleading comments, as on the Hopi Snake Dance as "the pangs of birth," and the development of ballet from the battle of the Moors and Christians. Dr. Meerloo is obviously not a dance ethnologist, historian, or critic, but a psychiatrist of the Freudian school. As such he makes a stimulating and controversial addition to dance literature. Gertrude P. Kurath

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Ballet Russe de Monte Carlo. [New York.] Souv. prog.

Barnes, Clive. "Ballet Perspectives," *Dance and Dancers,* XI, "Ondine" part 2 (Jan.), 18-20; "The Rake's Progress" (April), 20-23; "Laiderette" (May), 22-23, 26; "Scènes de Ballet" (July), 20-21, 32-34; "La Sylphide" (Aug.), 21-23; "Night Shadow" (Dec.), 15-17.

———"Britain's Royal Ballet Today," *Dance,* XXXIV, 9:36-40, 57.

Barzel, Ann. "Controversy and a Career," [Vincenzo Celli], *Dance,* XXXIV, 7:58-61.

Benois, Alexandre. *Memoirs,* trans. Moura Budberg. Chatto and Windus, London. 286pp. 12 illus. from photos., drawings, paintings and medallions. Introduction by Peter Ustinov.

Bernandt, Gr. "'The Queen of the Eels,'" *Soviet Music,* 8:118-120. About this new ballet at the State Academic Theatre of Opera and Ballet of the Lithuanian Republic.

Bocca, Giorgio. *I Ballerini.* Vallecchi Publishing House, Firenze. 198pp. Devoted to the dancer's status and problems in Italy.

Bolshoi Theatre Editions: official libretti for various productions of the Bolshoi Theatre.

1. *The Little Hunchback Horse.* 24pp.
2. *The Bronze Horseman.* 7pp.
3. *Paganini.* 11pp.
4. *Chopiniana.* 11pp.

Botcharova, L. "A New Kirgiz Ballet," *Soviet Music,* 9:112-114. The ballet *Kuyrutchuk* at the Kirgiz Theatre of Opera and Ballet.

Chauviré, Yvette. *Je suis ballerine.* Collection "Mon Metier," Edition du Conquistador, Paris. 125pp. Illus.

It is a rare occasion indeed when a ballerina absents herself for a moment from the studio or the stage to define her art, evoke her roles, her problems. Generally she waits until she retires to write her memoirs. Therefore, the testimony of Yvette Chauviré, one of the most attractive figures in French dance, is especially valuable.

In a lively manner, she makes us aware of the life of the dancer, letting us participate intimately in her relentless work, her constant searching, the intelligent and subtle manner with which she studies each role. In the course of these reflections, sometimes by fits and starts, the artist reveals herself, and one forgets the various chronological lapses (the editor apparently relied on guesswork) for the sake of having this charming self-portrait. M.-F.C.

Christout, Marie-Françoise, Lillian Moore, G. B. L. Wilson and Sandro Sequi. "Léonide Massine," *Enciclopedia dello Spettacolo,* VII.

Chujoy, Anatole. "New York City Ballet," *Enciclopedia dello Spettacolo,* VII.

Cohen, Selma Jeanne and A. J. Pischl. "The American Ballet Theatre: 1940-1960," *Dance Perspectives,* 6:1-120, plus 49 photos.

Coton, A. V. "Russian Journey" and "Return to Moscow," *Dance and Dancers,* XI (Aug.), 8-11, (Sept.), 22-25.

Crowle, Pigeon. "Alexandre Benois," *Ballet Today,* XII (April), 9.

Daniels, Diana P. "The First Ballerina?" [Camargo], *Dance,* XXXIV, 1:52-53, 66.

"La Danza in Italia." Special issue of *Balletto,* 9:1-70.

de Valois, Ninette. "Folk Dance and Royal Ballet," *Dancing Times,* L. 400-401.

Dobrynina, E. "Rodion Stchedrine's 'The Little Hunchback Horse,'" *Soviet Music,* 6:111-114.

Dolin, Anton. *Autobiography.* Oldbourne, London. 336pp. 61 photos.

Ehrmann-Ewart, Hans. "La Crisis del Ballet Nacional," *La Nación* (Santiago, Chile), June 5.

Eliash, N. "The Joy of Existence—In honor of O. Lepeshinskaya's 25th anniversary of artistic activity," *Theatre* (Moscow), 5:91-96.

Entelis, L. "Contradicting V. Zalesky," *Soviet Music*, 1:48-55. In answer to Zalesky's 1959 article concerning ballet adaptations of literary works.

———"Three Ballets by Maurice Ravel," *Soviet Music*, 7:108-114. Concerning the staging of the ballets at the State Academic Maly Opera Theatre.

Fayer, Y. "Notes of a Ballet Conductor," *Soviet Music*, 10:66-67.

Fern, Dale Edward. "Spessivtzeva," *Dance*, XXXIV, 4:39-43; 5:43-45; 7:32-33, 67.

Fletcher, Ifan Kyrle, Selma Jeanne Cohen and Roger Lonsdale. *Famed for Dance: Essays on the Theory and Practice of Theatrical Dancing in England, 1660-1740*. The New York Public Library. 64pp. Illus.

"Back to nature" is the perennial cry of the reformer in art. John Weaver, in eighteenth-century England, preached the same moral as Fokine in twentieth-century Russia. Of his practice, nothing survives but a few tantalizingly brief descriptions; his precepts are valid now as then.

These essays pay just tribute to the once forgotten dancing master who is now belatedly hailed as the father of British ballet. Patiently piecing together the scraps of evidence, they present a remarkably comprehensive view of eighty years of dance activity, setting Weaver firmly among his colleagues and pupils. They cover the period when Dryden, Milton, Pope and Swift were writing in London; Purcell and Handel composing; Wren building, and Hogarth painting. This was the age of the Royal Society, of Newton, Boyle, and Halley. Weaver's virtue was that he brought to the dance the mixture of intelligence and ardor, scholarship and humanity, which stirred in the other arts and sciences at that time.

The authors of these essays show the same qualities both in their researches and in their writing, making their book as fascinating to read as it is valuable. If, in consequence, Weaver's aims inspire any of the dancers or choreographers of today, we shall be the richer for it. J.P.

Frangopulo, M. *Soviet Ballet*. Leningrad. 48pp.

———and L. Entelis. *Seventy-five Ballet Librettos*. Soviet Composer, Leningrad. 303pp. Illus.

Franks, A. H. "Anna Pavlova," *Enciclopedia dello Spettacolo*, VII.

Geitel, Klaus. *Ballettzentrum Paris*. Rembrandt-Verlag, Berlin. 29pp. text and 35pp. photos.

———"Neun Musen dienen dem Ballett," *Magnum*, 28:26-27.

Golovashenko, Y. "Traits of the Soviet Ballet," *Soviet Music*, 8:51-62.

Goodman, Saul. "Lady from Nykoping" [Birgit Cullberg], *Dance*, XXXIV, 6:14-15, 58.

Guest, Ivor. *The Dancer's Heritage, A Short History of Ballet*. A. & C. Black, London. xii + 156pp. 31 photos. Foreword by Dame Margot Fonteyn.

———, ed. *La Fille mal Gardée*. The Dancing Times, Ltd., London. xii + 71pp. 27 photos, musical illus. in text. Contributions by Frederick Ashton, Winifred Edwards, Marina Grut, Tamara Karsavina, Osbert Lancaster, John Lanchbery, Lillian Moore, Nadia Nerina.

———"Emma Palladino," *Enciclopedia dello Spettacolo*, VII.

Guthrie, Tyrone. *A Life in the Theatre*. Hamish Hamilton, London. 370pp. Includes discussion of Royal Ballet activities during wartime.

Hagman, Bertil. "The Renaissance of Swedish Ballet," *Sweden in Music, Musikrevy International*, Arg 15, No. 3:39-47.

Hardie, Andrew (and others). *Ballet Exercises for Athletes*. Amateur Athletic Association and Royal Academy of Dancing, London. 24pp. 140 line drawings by Fougasse.

Haskell, Arnold L. and Mary Clarke, eds. *The Ballet Annual 1961: A Record and Year Book of the Ballet.* Fifteenth issue. A. & C. Black, London. 162pp. 111 photos. 10 drawings. Includes reviews of outstanding events in London, obituaries and check list for the year Aug. 1, 1959 to July 31, 1960. "Homage to Frederick Ashton" by Arnold L. Haskell, Marie Rambert, Margot Fonteyn, Michael Somes, George Balanchine, Vera Volkova. Articles on John Weaver (by Amina Chatwin and Philip J. S. Richardson), dancers in pantomime (Eric Johns), "the legendary hero" (Alexander Bland), Benois (Tamara Karsavina), dramatic ballet (James Monahan), "paying the piper" (A. H. Franks), the new generation of the Royal Ballet (Joan Lawson), the legacy of Dauberval (Ivor Guest), Jerome Robbins (P. W. Manchester), fifty years of ballet programmes (Alan Jefferson), the "Italian renaissance" (G. B. L. Wilson), history of the Leningrad Ballet Company (Yuri Slonimsky) and ballet in Denmark and Sweden (Anna Greta Stahle).

Henze, Hans Werner. "Undine zwischen Ischia und London," *Melos,* (Jan.), 7-12.

Hering, Doris. "Regional Ballet—U.S.A.," *Dance,* XXXIV, monthly.

Herzmanovsky-Orlando, Fritz von. *Lustspiele und Ballette.* Albert Langen-Georg Müller Verlag, München. 223pp.

Hofmann, Wilfried. "Ballett, Bücher und Beaumont," *Das Tanzarchiv,* VIII, 3:49-50.

———"Ballettikonographie," *Das Tanzarchiv,* VIII, 3:50-54.

International Ballet of the Marquis de Cuevas. [Paris.] Souv. prog. for *La Belle au bois dormant.*

Karagitcheva, L. *Kara Karayev.* Soviet Composer, Moscow. 299pp. Illus. with 11pp. of photos. and musical examples. Concerning Karayev's ballets *Seven Beauties* and *The Path of Thunder.*

———"'The Path of Thunder,'" *Azerbaijanian Literature,* 5:102-107.

Karlinskaya-Skudina, G. *The Ballet.* Musgiz, Moscow. 62pp. Illus.

Karsavina, Tamara. "The Flow of Movement," *Dancing Times,* L, 197-199, 254-257, 305-307, 365-367, 411-413. Methods of performing basic exercises in ballet to achieve flow.

———"From Classroom to the Stage," *Dancing Times,* LI, 51-53, 115-117, 178-179. Use of basic exercises in stage presentation.

Katonova, S. *The Ballets of R. Gliere.* Soviet Composer, Moscow. 24pp. Illus.

Keldish, Y. "The Ballet 'Agon' and Stravinsky's 'New Approach,'" *Soviet Music,* 8:166-179.

Kersley, Leo. "Antony Tudor," *Ballet Today,* XII (June), 13-15.

Koegler, Horst. *Ballett international.* Rembrandt-Verlag, Berlin. 280pp. With 200 illus. and 25 drawings.

———"Brennpunkte des modernen Balletts—Die Zukunft des Balletts," *Magnum,* 28:7-25.

———"Portrait of Aurel von Milloss," *Dance,* XXXIV, 5:40-42, 60-61.

"Die Komik im Ballett—Der Harlekin darf nur selten tanzen," *Das Schönste,* 2:26-29.

Krassovskaya, V. "Times of Searchings, Times of Advancement," *Neva,* 10:180-187. The ballet season in Leningrad.

———*Vakhtang Chebukiani.* Iskustvo, Leningrad-Moscow. 347pp. and 19pp. of illus. Second enlarged edition. A publication of the State Institute of Scientific Research in Theatre, Music and Cinematography.

Krieger, V. *Vakhtang Chebukiani: Pages from his creative life.* Znanie, Moscow. 30pp. Illus.

Kristerson, H. *Dance in the Drama Spectacle.* Iskustvo, Leningrad-Moscow. 134pp. Illus. A publication of the Leningrad Ostrovsky State Theatrical Institute.

Kschessinska, Mathilde (H.S.H. The Princess Romanovsky-Krassinsky). *Dancing in Petersburg: the Memoirs of Kschessinska,* trans. Arnold L. Haskell. Victor Gollancz, London. 272pp. 76 photos.

Kusnetzova, I. and N. Poliakova. "Performances of the Riga Ballet," *Soviet Music,* 5:103-106.

Lahm, Karl. "Nijinsky und Diaghilews Ballet Russe," *Opern Welt,* (Nov.), 18-21, (Dec.), 20-23.

Laurent, Jean and Julie Sazonova. *Serge Lifar.* Edition Buchet-Chastel (Corréa), Paris. 256pp. Illus.

The intelligent dance critic and historian, Julie Sazonova, devoted the last months of her life to preparing a work dedicated to Serge Lifar. Left unfinished at her death in 1957, this study was taken up, altered, and completed by Jean Laurent. Undoubtedly, it is this involuntary duality of conception that accounts for certain faults of composition in an otherwise interesting and well illustrated work, with a cover by Picasso.

The years of Lifar's youth are hidden behind the great shadow of Diaghilev, and the emphasis is placed on his work at the Paris Opéra, on choreographic descriptions, which are most often concerned exclusively with the soloists, passing in silence over the role of the ensembles, as well as the influence of the director of the corps de ballet. Further, there appears to be a lack of discrimination in the appraisals, which do not sufficiently emphasize the importance of certain ballets among the many produced by Lifar, and which neglect the influence of the personalities of the interpreters on the choreographic conception of the maître de ballet.

Embellished with a repertory list of Lifar's ballets produced at the Opéra and elsewhere, a bibliography, a list of films and exhibitions, as well as an index to persons and titles cited, this book still makes an important contribution to the study of the renovator of contemporary French ballet. M.-F.C.

Lawson, Joan. *Classical Ballet: Its Style and Technique.* A. & C. Black, London. viii + 167pp. 116 drawings by Peter Revitt. Foreword by Dame Ninette de Valois.

———"John Weaver, Gentleman: The Father of English Ballet," *Dancing Times,* L, 614-615.

———"Work at the Bolshoi School" and "Ballets at the Bolshoi," *Dancing Times,* L, 478-481, 526-529.

Lido, Serge and Irène Lidova. *Panorama de la Danse.* Editeur Société Française du Livre, Paris. 390pp. With 367 illus. Preface by Jean Cocteau.

London's Festival Ballet. [London.] Souv. prog.

Lyons, James. "Cadenza; associate conductors of the Bolshoi Ballet and NYC Ballet improvise on major themes," *Dance,* XXXIV, 1:34-35, 64.

Lyra. Nos. 177-179. Buenos Aires, Argentina. Special issue devoted to ballet, with Fernando Emery as guest editor. 45 articles and 421 illus.

MacInnes, Colin. "Hugh Stevenson," *Dance and Dancers,* XI (Dec.), 9-11.

Markova, Alicia. *Giselle and I.* Barrie and Rockcliff, London. 193pp. 87 photos. Foreword by Carl Van Vechten.

Maynard, Olga. *The American Ballet.* Macrae Smith Co., Philadelphia. 353pp. Illus. Foreword by Ted Shawn.

Moiseiwitsch, Maurice and Eric Warman, eds. *The Royal Ballet on Stage and Screen.* 56pp. 28 photos., including 4 in color. Includes articles by Frederick Ashton and Paul Czinner.

Moore, Lillian. "The Duport Mystery," *Dance Perspectives,* 7:1-104.

———"The Grand Dupré," *Dance,* XXXIV, 6:40-42, 62-63.

———"New York's First Ballet Season," *Bulletin of The New York Public Library,* LXIV, 478-491.

———"Bronislava Nijinska," *Enciclopedia dello Spettacolo,* VII.

———"Jean Georges Noverre," *Enciclopedia dello Spettacolo,* VII.

———, Marie-Françoise Christout, John Percival, Vittoria Ottolenghi, Sandro Sequi. "Ballets de Monte-Carlo," *Enciclopedia dello Spettacolo,* VII.

Nemenschousky, Léon, trans. Margaret McGregor. *A Day with Yvette Chauviré.* Cassell and Co., London. 29pp. 50 photos. Foreword by Serge Lifar.

———*A Day with Alicia Markova.* Cassell and Co., London. 32pp. 37 photos. Foreword by Adeline Genée.

———*A Day with Marjorie Tallchief and Georges Skibine.* Cassell and Co., London. 48pp. 76 photos. Foreword by Marquis de Cuevas.

———*A Day with Galina Ulanova.* Cassell and Co., London. 32pp. 44 photos. Foreword by Jean Cocteau.

The New York City Ballet Presents: Nutcracker. [New York.] Souv. prog.

Othello. 8pp. A publication of the State Order of Lenin S. Kirov Academic Theatre of Opera and Ballet.

Ruth Page's Chicago Opera Ballet. [New York.] Souv. prog.

Palatsky, Eugene. "In Russia with ABT; American Ballet Theatre, first U.S. company to dance in U.S.S.R., wins respect and success," *Dance,* XXXIV, 12:28-31, 66.

———"Interview in Stockholm: four Swedish dancers tell about their studies in Leningrad," *Dance,* XXXIV, 8:14-16.

Percival, John. "The Metropolitan Ballet," *Dance and Dancers,* XI (Feb.), 20-22, 34; (March), 26.

Peters, Kurt, "Terminologie der klassischen Tanzkunst," *Das Tanzarchiv,* VII, 182-185, 205-207, 232-235, 254-256, 282-285; VIII, 19-21, 39-42, 66-69, 92-93, 110-113, 135-138, 158-162.

The Priorities of Patronage. Fifteenth Annual Report (1959-1960) of the Arts Council of Great Britain. 124pp. 9 photos. Includes general discussion by W. E. Williams, Secretary-General, of public patronage of the arts. Also chapter on opera and ballet aided by the Council; financial statement, etc.

V° Festival Internazionale del Balletto. [Genoa-Nervi-Luglio.] Souv. prog.

Reinhart, Charles. "The Family of the Royal Danish Ballet," *Dance,* XXXIV, 8:37-41.

Reiss, Françoise. *Nijinsky,* trans. Helen and Stephen Haskell. A. & C. Black, London. 208pp. 63 photos., 6 line drawings.

René, Natalia. "Lavrovsky's 'Paganini' may start new trend in Soviet Ballet," *Dance and Dancers,* XI (Oct.), 7-9.

Rittich, M. "A Ballet about Youth and Friendship—B. Moshkov's ballet 'Maryka's Heart' at the Sverdlov Theatre of Opera and Ballet," *Soviet Music,* 5:107-109.

Rogojina, N. *Suite from R. Stchedrine's ballet "The Little Hunchback Horse."* Soviet Composer, Moscow. 30pp. With music and illus.

Roslavleva, Nathalie René. "Ballet in Moscow," *Enciclopedia dello Spettacolo,* VII.

The Royal Ballet. [New York.] Souv. prog.

Royal Danish Ballet. [New York.] Souv. prog.

Royal Opera House Annual Report, 1959-1960. Royal Opera House, Covent Garden, London. 39pp. Financial statement, statistics, checklists and articles on work of the house and its resident companies.

Sabinina, M. "After the Tour of the American Ballet," *Soviet Music,* 11:105-111.

San Francisco Ballet: Beauty and the Beast—Nutcracker. [San Francisco.] Souv. prog.

Sequi, Sandro. "Vaslav Nijinsky," *Enciclopedia dello Spettacolo,* VII.

Shantir, G. "'A Mountain Saga,'" *Soviet Music,* 3:100-102. Concerning A. Kliutchareva's ballet at the Mussa Djalil Tartar Theatre of Opera and Ballet.

Sheremetyevskaya, N. "The Serbian Ballet Company," *Theatre* (Moscow), 11:149-152. Concerning the Novosibirsk Theatre of Opera and Ballet.

Shneerson, G. *Aram Khachaturian.* Soviet Composer, Moscow. 43pp. Illus. Sections on Khachaturian's ballets.

———*Of Living and Dead Music.* Soviet Composer, Moscow. 330pp. Illus. This book deals with the problems of contemporary occidental musical composition. The chapter on Hindemith and Stravinsky contains a description of Stravinsky's ballet works.

Sinclair, Janet. "Choreographers of Today," *Ballet Today,* XII, "Jack Carter" (April), 12-15; "Frederick Ashton" (May), 12-15; "Kenneth Macmillan" (July), 11-13; "Leonide Massine" (Oct.), 11-13.

Sokolova, Lydia. *Dancing for Diaghilev.* John Murray, London. xi + 287 pp. 47 photos. Memoirs ed. by Richard Buckle.

This book, handsome and well illustrated, takes its place with the handful of other volumes (by Benois, Grigoriev, Karsavina and Lifar) in which some of Diaghilev's collaborators have thrown real light upon one aspect or another of the Diaghilev Russian Ballet. It is irreverent, full of exact and evocative detail, more accurate than most, and written with a pace that flags only occasionally when the author feels obliged to turn aside to fill in the background of her vivid sketches. No one has the whole truth about the proud, secretive and autocratic man who ruled ballet in western Europe for twenty years, but Sokolova's is a valuable part of the whole. It shows Diaghilev as more human than many accounts would have us believe, and its versions of many disputed events have the smack of authenticity. J.P.

Sorell, Walter. "Portrait of a Dancer: Anna Pavlova," *Ballet Today,* XII (March), 9-12.

Stravinsky, Igor and Robert Craft. *Memoires and Commentaries.* Doubleday & Co., New York; Faber & Faber, London. 167pp. Illus. Chapter on "Diaghilev and his Dancers."

Strazhenkova, I. "On the symphonism of Aram Khachaturian's ballet 'Gayne,'" *Soviet Music,* 9:21-30.

Swinson, Cyril. *Guidebook to the Ballet.* English Universities Press, London. 192pp. 38 photos., plus line drawings in text. In the "Teach Yourself" series.

———*Great Ballerinas of Today.* A. & C. Black, London. 32pp. 30 photos. Alonso, Chauviré, Fonteyn, Hightower, Kaye, Markova, Plisetskaya, Maria Tallchief, Marjorie Tallchief, Toumanova, Ulanova, Vyroubova.

———*The Nutcracker (Casse Noisette): The Story of the Ballet.* A. & C. Black, London. 96pp. 4 photos., 21 illus. from 19th century woodcuts. Includes trans. of Petipa's scenario.

Tani, Gino. "Luigi Manzotti," *Enciclopedia dello Spettacolo,* VII.

———"Aurel M. Milloss," *Enciclopedia dello Spettacolo,* VII.

Taper, Bernard. "Profiles: Choreographer" [George Balanchine], *The New Yorker,* April 16: pp. 49-132; April 23: pp. 51-116.

Terry, Walter. "American Ballet: Don't Take its Greatness for Granted," *Theatre Arts,* (Nov.), 57-60, 71.

Théâtre des Nations. [Paris.] Souv. prog.

Theatrical Moscow. Iskustvo, Moscow. 399pp. Illus. An anthology containing the following articles of dance interest: "Our guests. Impressions and conclusions" by N. Kalitin, concerning the French ballet; "The Bolshoi Theatre Ballet in London" by S. Sviagina; "The Road of Discovery" by I. Kuznetzova, concerning the ballet artist and ballet master A. Yermolaev.

Tigranov, G. *The Ballets of Aram Khachaturian.* Soviet Composer, Moscow. 158pp. Illus.

Tschaikovsky, P. *On Opera and Ballet.* Muzgiz, Moscow. 292pp. Selected excerpts from letters and articles. Second enlarged edition.

Williams, Peter. "Alexandre Benois, 1870-1960," *Dance and Dancers,* XI, (May) 26.

MIME

Decroux, Etienne. "Présence en corps," and "L'Art de la Pantomime," *Revue d'esthétique,* XIII, 1:13-15, 25-30.

Marcel Marceau 1960-1961. [New York.] Souv. prog.

Simon, Karl Günter. *Pantomime.* Nymphenburger Verlagshandlung, München. 96pp. 97 illus.

MODERN DANCE

Dlugoszewski, Lucia. "And What is Avant Garde?", *Dance Observer,* XXVII, 133-34.

Erdman, Jean. "A Contemporary Dancer Looks at her Heritage," *Dance,* XXXIV, 11:30-33; 12:41-43, 52.

Martha Graham 1954-1960. [New York.] Souv. prog. A selection of photographs, souvenirs and memorabilia hitherto unpublished.

Hofmann, Wilfried. "Modern hie—Modern da," *Das Tanzarchiv,* VII, 244-247.

Laban, Rudolf. *The Mastery of Movement.* Macdonald & Evans, London. xi + 186pp. Second edition, revised and enlarged by Lisa Ullmann.

Lind, Betty. "The Creative Process," *Dance Observer,* XXVII, 101-102.

Louis, Murray. "The Contemporary Dance Theatre of Alwin Nikolais," *Dance Observer,* XXVII, 5-6.

Macdougall, Allan Ross. *Isadora: A Revolutionary in Art and Love.* Thomas Nelson & Sons, New York. 296pp. 14 photos.

Because Isadora spoke at length in her memoirs about her emotional life, Macdougall has confined himself chiefly to the external facts of her career. This is a pity, for both Isadora and Paris Singer were well known to the author and one would have been interested in his interpretation of their characters.

Still, even separating the external facts of Isadora's life from the myths about her is no simple task. Macdougall acquits himself handsomely, and the result of his research is an absorbing book. He has uncovered a great deal of important new material about her San Francisco childhood and her period of apprenticeship. Future biographers will be grateful to him for straightening out the tangled chronology of *My Life.* If he makes a few errors of date, this is hardly surprising in a work that covers so much ground.

A more serious shortcoming is the failure to give sources for statements of fact. Presumably Macdougall would have supplied full documentation had he not died before the manuscript was completed. Perhaps for this reason, the last part of the biography consists of a condensation of his and Irma Duncan's earlier *Isadora Duncan's Russian Days.*

The new biography, thoughtful and sympathetic though it is, is less moving than one would expect. 284 pages are simply not enough to devote to a life as complex, an art as seminal as hers. Nonetheless the book remains the best and most comprehensive biography of Isadora to date. Fredrika Blair.

Mettler, Barbara. *Materials of Dance as a creative art activity.* Mettler Studios, Boston. 418pp. Illus. Part I—Basic Dance Experiences; Part II—Rhythmic Elements of Dance; Part III—Dance in Relation to Other Arts.

Meudtner, Ilse. *Tanz ohne Bühne, Biographische Erzählung.* Hans E. Günther Verlag, Stuttgart. 293pp.

Schneider, I. "Isidora [sic] Duncan," *Moscow,* 10:203-223.

Shawn, Ted, with Gray Poole. *One Thousand and One Night Stands.* Doubleday & Co., New York. 288pp. Illus.

According to its jacket blurb, this volume is "The exciting, rhythmic autobiography of America's greatest male dancer." While Shawn obviously wrote every word of this book himself (it reads as chattily as his personal letters), one has the feeling that it has been cut to the bare bone in its editing. It emerges rather like Dame Ninette de Valois' marvelous "memoir" which, she claimed, "is not concerned with somebody's private life: it is just a glimpse of the private side of someone's public life."

However, taking *One Thousand and One Night Stands* as the "private side of (Shawn's) public life," it is a notable addition to the spate of dancer's biographies that have been published recently. As everyone knows, Ted Shawn has had three separate careers: his own, before he met and joined with Ruth St. Denis; his jointly creative years with her; and, lastly, the phase with his Men Dancers and the subsequent establishment of Jacob's Pillow as a school and a summer dance center. Of all of these periods, it seems that the author is proudest of his development of the men's dance group which he toured up and down America during the 1930's, and through which he made male dancing both popular and acceptable to the American public.

What I missed in this book was something more than the anecdotal approach that I felt was given to Ruth St. Denis as well as the wonderful trio Denishawn spawned: Martha Graham, Doris Humphrey (the book misspells her name throughout), and Charles Weidman. This volume can only serve to whet our appetites for the inside story of the former pre-theology student, who became a missionary for dance. Arthur Todd.

Tamiris, Helen and Daniel Nagrin. "The Spartan Life of Modern Dance," *Theatre Arts,* (Nov.), 61-65, 72.

Terry, Walter. "The Legacy of Isadora Duncan and Ruth St. Denis," *Dance Perspectives,* 5:1-60.

Weiss, David. "Isadora Duncan . . . Actress, and her influence on the theatre," *Dance,* XXXIV, 2:40-43, 74-75.

DANCE IN EDUCATION

Baranchikova, N. and B. Kandyrin. *An Evening of Dancing for Youth.* Moscow. 87pp. Based on experimental work of a dance collective.

Chilkovsky, Nadia. *Three Rs for Dancing (in Labanotation).* Book Three: Intermediate. M. Witmark & Sons, New York. 32pp. Music by Shirley Kanes.

Geeslin, Martha. *Baby Time: Ballet and Acrobatic.* Dance Publications Co., Los Angeles. 40pp. Illus. by Barbara Larsen. A primer of ballet and acrobatics for tiny tots.

———*Baby Time: Tap and Baton.* Dance Publications Co., Los Angeles. 46pp. Illus. by Barbara Larsen. A primer for children and tiny tots.

Hedges, Sid. *Step Out to Music: Group dances and musical games.* Pilgrim Press, London. 100pp. Musical illus., diagrams and drawings.

Lippincott, Gertrude, ed. *Focus on Dance—I: 1960.* National Section on Dance, American Association for Health, Physical Education and Recreation, Washington, D.C. 68pp. Illus. To interest dance educators in the four main areas of dance education: modern, folk, square and social dance.

Nastiukov, G. *Thematic Dancing.* Profisdat, Moscow. 208pp. Illus. A manual for directors of popular dance collectives.

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